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The modern clay products included bricks, pipes and hollow ware, tiles, and decorative pottery. The Women's Clubs of the State took up very willingly the suggestion that they hold in their own towns exhibits of such pottery as they could gather made in New Jersey before 1876, and allowed the museum to borrow what was needed for its exhibition. A wide interest in the clay products of the State was thus created, and many historical pieces of the pottér's art were located. Through the generosity of one of the important firms of pottery and china makers of New Jersey, the Newark Museum Association has prepared a very complete traveling exhibit of the geology and mineralogy of the materials used in pottery and china making; of the steps in the making of the objects, and in firing and decorating, together with a few choice examples of the results of all these processes. This exhibit will be offered to such museums, schools, libraries and other institutions as may care to show it. In view of the fact that the Newark Museum is not solely devoted to Art, the exhibition was not upheld to an artistic standard, but the manner of display was attractive, and the exhibition of real educational value.

AMERICAN ETCHINGS

The Chicago Society of Etchers held its 1915 Exhibition of American Etchings at the Art Institute during the month of March. It comprised 303 prints. Some of the members, now numbering eighty-nine, live in Italy, England, France, Belgium, Japan and Germany. It is a custom in the Chicago Society to award prizes and to purchase a certain number of the best prints, which are given to the permanent collection of the Art Institute. The prize for the best figure subject was won by D. C. Sturges, of Melrose, Mass.; the De Wolf Prize for the best landscape by John W. Cotton, of Toronto; the prize for the best etching of architecture by Allen Lewis, of Brooklyn. The three prize purchases were "Portail Eglise S. Nicholas-des-champs," by Otto Schneider; "The Patriot's Prayer," by William Auberbach Levy, and "Rio Madonna del Orto," Venice, by Ernest D. Roth.

THE CALIFORNIA ART CLUB

The California Art Club of Los Angeles, of which William Wendt is the President, has formed an association to be called "The Friends of American Art," similar to the Chicago association of the same name. Realizing the absence of public art collections in Southern California, and with a desire to stimulate and foster the growth of art, especially on the Pacific Coast, the Club has formed this association, the object of which is the establishment of a substantial purchasing fund to be expended for works of art by American artists. In this instance individuals are asked to subscribe \$500 each in installments of \$100 a year. Thus it is hoped to secure a permanent collection of American works of art for the Art Museum in Los Angeles. Until the Museum is built, however, the acquired paintings and sculpture will be housed in the Gallery of Fine and Applied Arts in Exposition Park.

NOTES FROM THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

According to reports received from San Francisco the Swedish Section of the Panama-Pacific International Exposition will be found especially notable. While the works of Swedish artists are represented in most of the galleries of Europe, America is not well acquainted with their art, and only twice before have Scandinavian collections been exhibited in the United States—in 1893 at the Chicago World's Fair, and last year by the American-Scandinavian Society of New York. The exhibit of Sweden in the Palace of Fine Arts is well calculated to excite the admiration of those who have not realized Sweden's zeal in this department of the Exposition's activities.

Among the painters represented in the collection are Anders Zorn, who sends nine pictures; Prince Eugen, youngest brother of the King of Sweden; Bruno Liljefors, foremost of Sweden's animal and bird painters; Carl Larsson, the well-known illustrator; Anna Boberg, wife of the architect of Sweden's pavilion at the Exposition; Emil Osterman; Otto Hesselbom; Hugo Carlberg; Anzelm Schultzberg, Swedish commissioner of art, and the

well-known painter, Gustav Adolf Fjaestad. The last, one of the greatest of the Swedish artists, has been given one entire room. It is Fjaestad's privilege to be a landscape painter in a country whose geographical peculiarities render her out-of-door subjects very unusual, and he catches her moods, her scenery, her climate, in his landscapes as few have been able to do. In addition to his paintings this room also contains a carved set of chairs and a table by him, as well as some tapestry work. This exhibition will undoubtedly prove one of the most interesting features of the Exposition.

SUMMER SCHOOLS

While summer schools of art are of comparatively recent origin, the Darby School of Painting at Fort Washington, Pennsylvania, will begin its sixteenth year this June. The school term begins June 7th and ends July 31st. All classes are under the direction of Hugh H. Breckenridge, and include landscape painting, drawing and painting from the costumed model, portrait painting, still life and composition. The studio adjoins a beautiful woods of beech and maple trees, in which the model is often posed for special effects. Two lovely waterways—Sandy Run and the Wissahickon Creek—are within a few minutes' walk of the studio. The students' quarters are extremely attractive, and there are good tennis courts on the grounds. Among some former students of the Darby School are Daniel Garber, Elizabeth Sparhawk Jones, and George Oberteuffer.

Another interesting little artists' colony is Blue Dome Frat, founded by Dewing Woodward and situated in the tiny village of Shady, well hidden in the Catskill Mountains. Here a group of artists and students are associated for mutual benefit in the study of the figure in *plein air*. The life is delightfully simple, with such diversions as dancing in the studio at four o'clock, and weekly exhibitions of the work of the members of the Blue Dome Frat on Saturday afternoons.

While not offering the beauties of the country as do the two former schools, the New York University Summer School gives very interesting courses in the prac-

tice and principles of design and methods of teaching the arts in High Schools. These two courses in the Arts will be given by Dr. James Parton Haney from July 5th to July 24th. During the summer session of 1915 a number of supplementary lectures will be given by Dr. Haney, which are free to all students. Dr. Haney will also arrange to visit the Metropolitan Museum with members of the class each week during the session, and there will be other interesting trips arranged.

Besides the summer schools already mentioned there are, of course, the Hawthorne School and the Modern Art School, at Cape Cod, to say nothing of Mr. Woodbury's School at Ogunquit and the summer school of the Art Students' League at Woodstock, N. Y.

NEWS ITEMS

The Society of Arts and Crafts, Boston, announces the following exhibitions during 1915: Black and White Illuminations, April 23d to May 7th; Silver (at the Boston City Club), May 3d to 10th; Photographs and Color Prints, May 14th to 29th; Enamel and Niello (with prizes), October 1st to 14th; Post Cards (with special competitive prize), October 16th to 26th; General Exhibition (at the Boston City Club), October 14th to 28th; Toys (with prizes), October 28th to November 11th.

The New York Public Library has lately set forth an exhibition illustrating the "Making of a Line Engraving," practically of the same general character as that shown last year illustrating the "Making of an Etching," which proved so popular. Copper plates, bare and engraved; tools used by engravers; a series of thirteen progressive proofs of the engraving of a "Holy Family"; and pictures of engravers and printers at work are shown. A series of prints, arranged in chronological order, show the development of the art from the earliest work to that of to-day, from the simplest treatment to the most varied and involved which can be produced with the graver. The object is to present to the visitor technical details illustrated in masterpieces of the art.